

SLEEVES, BEAUTIFUL AND OTHERWISE, ON THE NEW GOWNS

Never Was There Such a Variety in Sleevedom as Is Shown on the Newly Imported Models for Spring

By ELEANOR HOYT BRAINERD.

WHAT are the most novel features of any collection of this spring's imported dress models?

Well, perhaps the sleeves.

Not that the new sleeves are all beautiful. Many of them are far from it; but that a large percentage of them are novel no one can deny, and because they are novel they are interesting. Moreover, there is such variety in sleevedom that any woman can surely find something to suit her whim; unless she votes for a long sleeve tight fitting, or approximately tight fitting, from armhole to hand; and no one, presumably, yearns for that type of sleeve.

For a year past it has been easy to see which way sleeve currents were flowing. Gradually the upper part of the sleeve took on more fulness, but while women viewed with apprehension the threat of the genuine "gigot," or mutton leg sleeve, the newly acquired fulness dropped to the show.

Moreover the fulness was unstiffened; was, oftener than not, carried out in such soft sheer stufis as chiffon or crepe Georgette. Once in a while among last autumn's models appeared a sleeve whose upper section faded widely at the elbow and was made of a material crisp enough to maintain this flare; but below the elbow a sleeve of this type invariably subsided into closeness. The long bell sleeve has had its innings too, and has been graceful and pretty in simple stufis.

The long sleeve has been the accepted thing for all save evening wear, but last autumn signs and portents began to hint at the revival of the short sleeve, and now this spring one sees the short sleeve coming into its own again.

Long sleeves, particularly in sheer materials, are still very popular. Perhaps there are more imported models with this type than with short sleeves, but every French house has put forth short sleeved models in every type of dress.

A majority of the sleeves, both long and short, have the draped shoulder line; or if the sleeves are set into a normal armhole some sort of cape collar



Some of the sleeves on the imported gowns.

or déhors is likely to elongate the shoulder. The kimono shoulder once more demonstrates its adaptability, and kimono cut sleeve tops below which fall and parts or falling frills or defined mutton leg arrangements are much in evidence.

This kimono shoulder and sleeve

top supplemented by big puffs or draped bell sleeves and wedged to big collars and boutonnieres hip draperies and small skirts gives a silhouette that is not even the most ardent arborist for fashion can call beautiful or graceful, but fortunately though this combination is exploited by many of the au-

thoritative French houses it is not the rule. Practically all sleeves as has been said before, are fuller, if not even more so, than the original kimono cut, and manipulated in a multitude of ways, and some of the ways are charming.

To begin with the evening sleeve, which has for the last few seasons

given one little or nothing to begin with—there are still plenty of sleeves less evening bodices, bodices supported only by a transparent and almost invisible shoulder band of silk or by a slanted but narrow line of padettes or jewels; but there are in addition numerous evening bodices

made with at least rudimentary sleeves, and some that frankly sport short sleeve puffs or little short transparent bell sleeves or close fitting tops in line with the shoulder perhaps and a few inches below the shoulder breaking out into transparent frills or wings.

the eighteenth century evening dresses and charmingly draped, often give the pretension of a sleeve to the arm top over which there is no actual sleeve, and the Victorian line straight across with shoulders and over and with sleeve frills or puffs added by way of sleeve finds place in one or two of the new models.

For afternoon or informal evening wear there are more long thin sleeves than any other kind. Sometimes they have long close cuffs and the fulness ends drooping at the elbow. Sometimes they are full all the way to the wrist, where they are held in by some sort of wristband, below which frills may fall over the hands.

Better liked than the long close cuff cut separately from the mid upper section is the sleeve whose inner line is unbroken, while the fulness on the outside of the arm is so cut and manipulated just below the elbow that it forms a drooping puff, below which the fulness is cleverly confined in some way to give the appearance of a long snug cuff. Much ingenuity is put into the handling of such sleeve details as this.

Paquin has a curious sleeve that is set quite full into a very large armhole running down almost to the girdle. The sleeve falls a little below the elbow and then is gathered a bit into a narrow ribbon fold, but not drawn up at all close to the arm. That is, the bottom of the sleeve is at least three times the width of the arm. Wide bows of the narrow ribbon are set fluttering at intervals around the ribbon band and the bordering band knots at the outside of the arm and falls in long ends.

Elbow length, slightly flared oversleeves with closer sheer white undersleeves showing for an inch or two below them or with a puffed undersleeve are on many of the afternoon and morning frocks.

Cuts of the coat costume type inclining to wide sleeves. The severely tailored suit coat goes into no extremes, but on dinner models and the French tailored type the sleeve is likely to be set full into the armhole and lets down wide at the hem, usually with a rather deep cut turning back upon it or a full cuff flaring out over the hand.

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The close fitting sleeve almost to the elbow with a full deep frill of lace or tulle for finish is occasionally put into an eighteenth century evening dress, and the large wide stout puff with a deep frill of lace or lace is revived too.

Fether draperies, numerous among cuts over the hand.

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